

# THE MUSICAL RIDDLE

for solo Cello

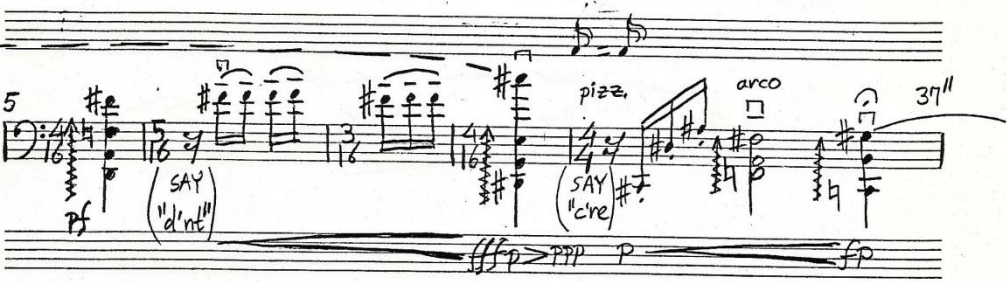
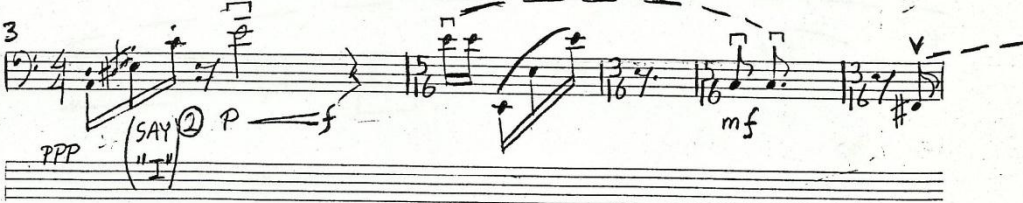
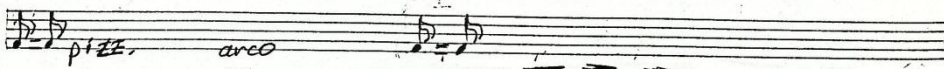
Total Duration ~ 7 min.

Dedicated to  
Dr. Arthur Corra  
of Illinois State University,  
the best catcher in the rye  
I have ever known.

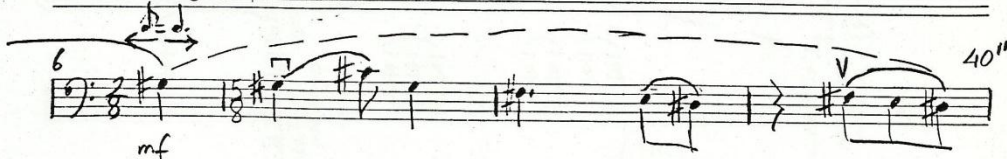
by Ali R. Saral

Largo  $\text{♩} = 40$

*pizz* *arco* *stesso (D=D)*



Allegro  $\text{♩} = 120$



① All the SAY marks in this work are ad lib. The performer is welcome if he or she does not want to express her self.

② Say "I" as if you made a mistake and it is kind of a 'gasp' that you utter at that moment.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is for the piano, and the bottom staff is for the voice. The piano part is in 8/16 time, marked "Largo" with a tempo of 40. The voice part is in 4/8 time, marked "Allegro" with a tempo of 120. The score includes a key signature of one sharp (F#) and a common time signature. The piano part has a "10" above the first measure and a "15" above the fifth measure. The voice part has a "48" above the first measure. The score ends with a double bar line and a "mf" dynamic marking.

[illegible]

Handwritten musical score for a piano piece, marked "Largo" with a tempo of 40 beats per minute. The score is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo marking "Largo" is written above the staff, and "♩ = 40" is written below it. The score begins with a measure marked "18" in the bass clef. The first measure of the piece is marked "18" in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings "pf" (pianissimo) and "fff" (fortississimo) are present. The score is written in a handwritten style.



Allegro  $\text{♩} = 120$   $1' 6''$  Largo  $\text{♩} = 40$

20  $\text{mf}$  22  $\text{pf}$

Allegro  $\text{♩} = 120$   $1' 12''$

(SAY "c're!")  $\text{fff}$  (SAY SOMETHING that you choose and add something you do not care about this)  $\text{mf}$

Andante sostenuto  $\text{♩} = 60$   $1' 17''$

25 SAY ("I d'nt care!")  $\text{f}$

28  $\text{mf}$  tenuto simile a Pablo Casals

④

30

1'37''

$fp = p$

Vivace  $\text{♩} = 75$

32

spiccato

34

accel.

36

saltato



5

38

*spiccato* *saltato*

*a tempo*

40

*f*

42

*animando e crescendo*

44

*saltato*

6

46 ~1'47"

*ff* *furioso*

*rubato*  $\text{♩} = 69$

48

*f Grand-Detache*

51

3

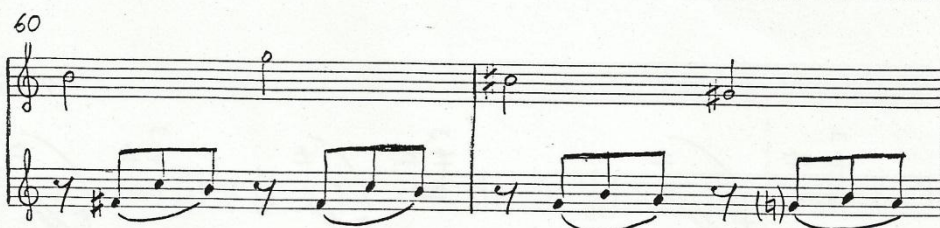
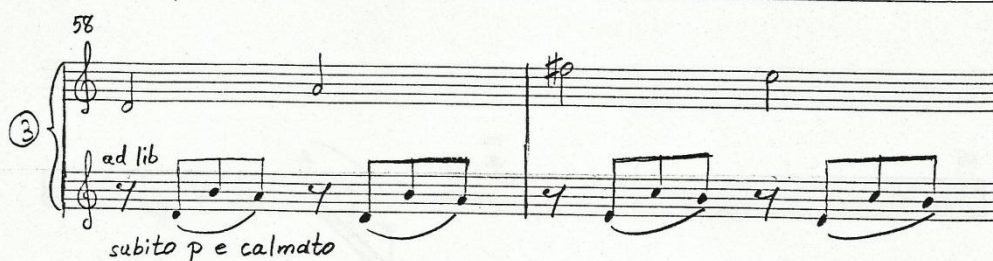
54

3





tranquilla  $\text{♩} = 60$



$\sim 2'19''$



- ③ The accompaniment is supposed to be sung by the performer in a mumbling way. It has to be sung for the performers ownself. The performer is welcome if he or she wishes to take the challenge and play it.

♩ = 96

64

a piacere

65

66

2' 26"

Largo ♩ = 52

67

pf

2' 32" Allegro ♩ = 120

in tempo misurato

fffp > pp mf



9

2'35" *Largo* ♩ = 52 2'40"

69

*Allegro* ♩ = 120 2'42"

71

*Largo* = 52 *Allegro* ♩ = 120

74

*Largo* ♩ = 52 *precipitando*

76

in tempo misurato

78

(SAY "I d'nt care!" )

3'15"

80 ④

June 1991

- ④ The bar sequences are indicated according to the implied duration of bars. For example, bar number 2 is composed of  $\frac{5}{16} + \frac{3}{16} + \frac{5}{16} + \frac{3}{16} = 4$ . The performer is supposed to beat according to meter indications while feeling the duration equality between the bars 1, 2 and 3...



## II.

①

*Adagio*,  $\text{♩} = 66$

*pizz.* *arco* *pizz.*

*P* *mf* *P*

*lontano* *misterioso lontano e meno mosso* *mf misteriosa e meno mosso*

*arco* *sul ponticello pos. ord e accel poco a poco*

*P* *f subito* *P*

*lontano* *e meno mosso*

*pressando* *sul ponticello* *20"*

*ff precipitato* *P*

*misterioso e meno mosso*

*Andante*,  $\text{♩} = 20$

*for. ord.* *22"*

*f*

*cantabile*

① The  $\text{x}$  notes have to be played pppp, almost unheard while the bow movements related to them have to be normal or a little bit exaggerated. The bow movements should be the same as in the original Bach Suite.

*tempo primo* *accel. poco a poco*

9 *p* *lontano* *mf* *precipitato* *p*

35"

11 *cresc. poco a poco*

72

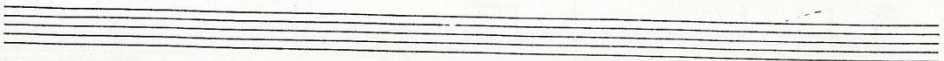
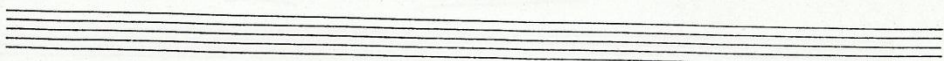
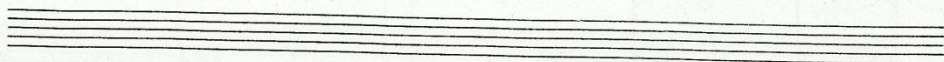
13 *f* *cantabile*

*accel. poco a poco*

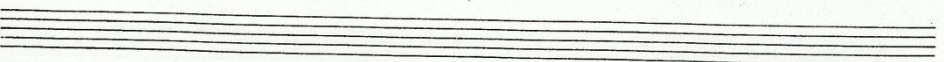
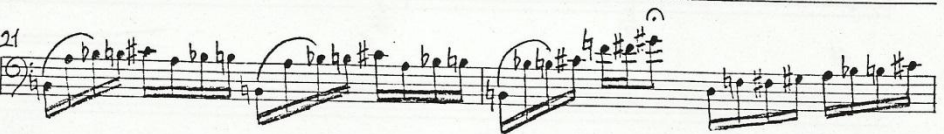
15 *mf*



54"  $\text{♩} = 80$ , lo stesso tempo



rit. 1'07"



cantabile,  $\text{♩} = 40$



*f*  
risoluto

25 *v*

ff

27

ff

29

1'30" *rubato*,  $\text{♩} = 86$

*feroce*

*p* *pp*

pp



pizz. arco e sul ponticello pos. ord. pizz. arco e sul ponticello

31 32

*ff* *mf* *ff* *mf*

*precipitato meno mosso in tempo misurato*

pos. ord. pizz. arco

33 34

*ff* *mf* *ff* *mf*

*precipitato meno mosso precipitato allargando e cresc. poco a poco*

1'45" *Largo*,  $\text{♩} = 40$

pizz. arco

35 36

*martellato* *ff* *f*

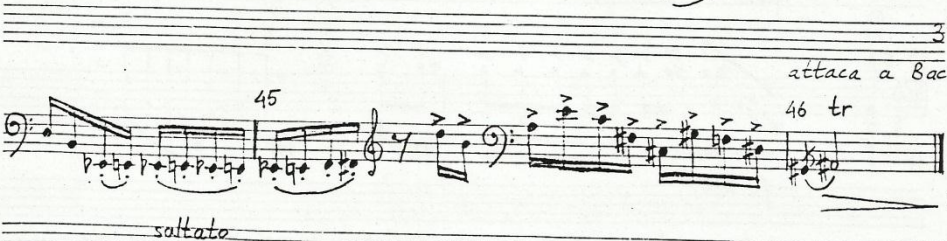
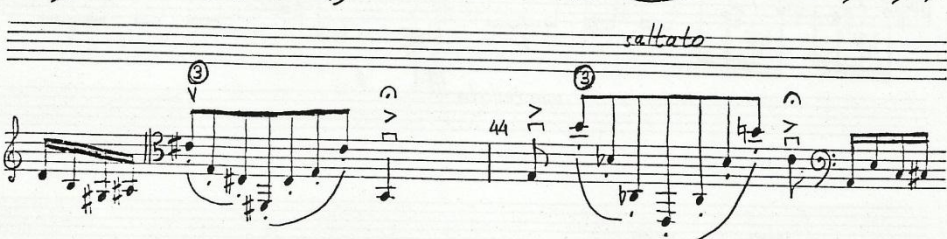
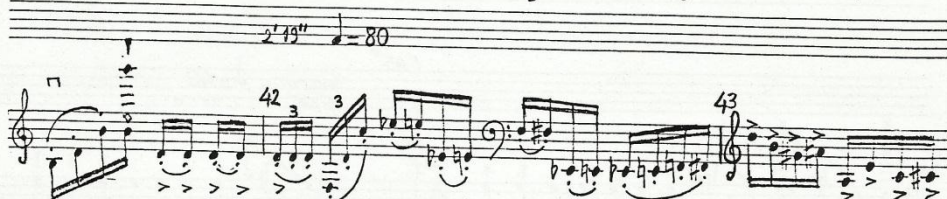
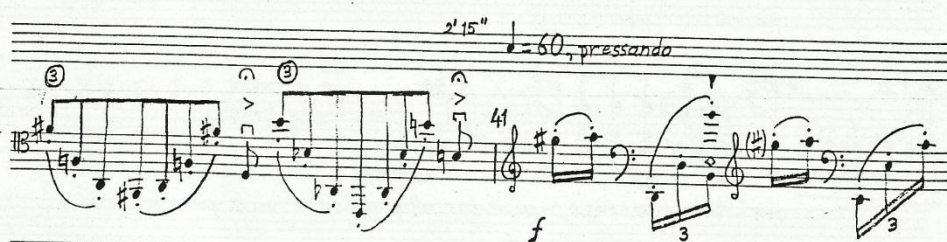
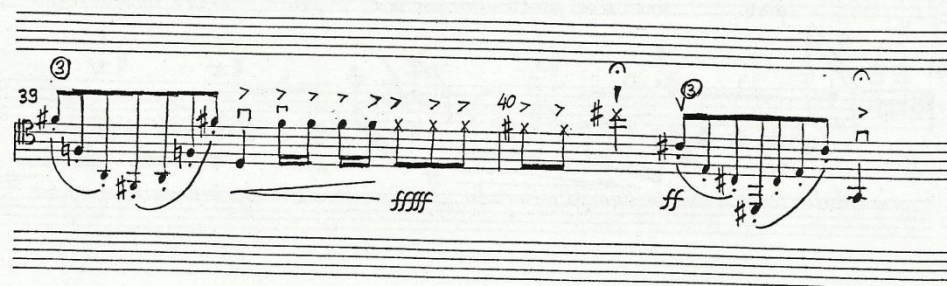
pizz. arco

37 38

*ff* *fff* *fff*

*furioso*

② The crescendo reaches to such a high imaginary sound volume that the music enters a non-sonore region. The *x* notes here, are supposed to be played without sound and with expressive bow movements. Play the unhearable!



- ③ These fioriture have to be played as insertions, namely in imaginary times that are non-existent according to the meter.

May 30 - Sept 91  
duration ~ 7 min  
Al... .. 10 min... .. Turkey